the Link

Concordia University
Montreal, Quebec

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New fee may pay for pool

by Hildy Johnson

Full time students may have to shell out an additional $15 at registration this year to help finance an olympic-size indoor swimming pool planned for the Loyola sports complex.

If the pool proposal passes at the next Board of Governors meeting, students can expect an additional fee of 50 cents per credit starting with this year's course registration.

Students now pay $3.85 per-credit for services provided by Concordia's council on student life (CCSL).

Services vice rector, Charles Gigure, said that to mantain services and keep in line with inflation rates, fees could go up 40 cents to $4.25. With the additional pool fee, service fees may jump to $4.75.

The university's strategic planning department estimates the pool's cost at $1 million, but vice president of student life, Hernani Farias, has added an additional cost of $500,000 "to be on the safe side."

"We've come up with liberal costs and conservative revenues," said Farias.

However, CCSL member Brian Jenkins admits, he has some reservations about the pool's actual cost.

"I did some inquiries with the city of Montreal," said Jenkins, an ex-lifeguard, "there is a 25 metre indoor pool in Ahuntsic which cost between five and six million. Their prices seem to have been taken from the air."

Financing for the 50 metre pool would take about six years with the special fee, said Giguere.

The $1.5 million earmarked for the project does not include expected revenue from other sources such as intramural fees and city residents using the pool during the summer.

As for government funding, Giguere doesn't expect Quebec to help finance the project.

"The Quebec treasury board is saying we already have the olympic facilties," said Giguere. "Their logic is that the olympic installations are there for our use."

Farias said demand for a pool at the university is high, and a poll the CCSL conducted showed that four out of five people wanted a swimming pool as opposed to a skating rink or a fittness centre.

Although, construction has not begun yet, the pool's completion date has been pushed from January 1990 to April 1990.

"It'll be delayed about six months because of licensing," said Farius. "We have to get a permit from the city."

photo by Ita Kendall

Curious onlookers check out this week's Palestinian culture exhibition in the Hall building lobby.

Roberts declares victory

Complaint case closed

by Mike Orsini

A Concordia secretary has dropped a complaint she filed with the Human Rights Commission (HRC) after reaching a financial settlement with the university.

Last December, Lucy Roberts laid a complaint with the HRC against physics department chair Calvin Kalman, after what she claimed was over five years of harassment and intimidation.

Roberts, 62, a secretary with the physics department for 16 years, confirmed yesterday that she will no longer be working for the university. She would not reveal the details of the settlement.

Roberts said bringing her complaint to the HRC forced the university to take notice of an issue they had long since carefully ignored. She said she was happy to blow the whistle on the university's attempt to cover up her case.

"It was a cover-up from the very beginning," she said. "It wasn't a question of win or lose. Nobody likes a whistleblower."

But Roberts said she has emerged the victor although the case has formally been dropped.

"I didn't lose anything," she said. "I have my integrity and honesty."

According to the complaint, the alleged harassment and intimidation which was going on, "became more pronounced and has take racial overtones" in the last year.

"The quality of her work which had always been exemplary was,overnight, qualified by her new boss as unsatisfactory," the complaint read.

"Differences of opinion as to style of presentation of documents, normally the province of a professional secretary, become occasions for berating and insulting her (Roberts)."

"He (Kalman) has a needlepoint handicraft on his office wall which represents Black slave women working on a southern plantation. He has on several occasions drawn Mrs. Roberts' attention to this piece," the complaint continued.

Following Roberts' move to pursue legal action, the university decided to send her home on January 9 with full pay, where she has been for the last three months.

Her lawyer, Daniel Dortelus, confirmed the university reached a settlement with his client but wouldn't disclose how much money Roberts was offered for early retirement.

"I can't tell you the details of the agreement," Dortelus said. "But as far as I'm concerned, the file (with the HRC) is closed."

Kalman said he wasn't surprised to hear the complaint was dropped. He said the charges levelled against him were groundless and merely used as a "bargaining chip" by Roberts.

"There wasn't a case," Kalman said. "There was no shred of evidence."

He also said Roberts was falsely misled by outsiders to believe she could build a solid case against him. "She's the kind of person who could be easily misled by others," he said. "People gave her (Roberts) the impression that something was there."

Kalman, who's chairmanship is up for reappointment this year, said he was saddened by the outcome of the ordeal but feels he has also suffered emotionally.

"I would say she and I were both victims," he said. "We had a very good working relationship until about a year ago."

But Roberts disagreed with Kalman, saying she has been the butt of this discrimination from the time Kalman became chair in 1983.

"He harassed me for six years and considers us both victims," she said yesterday in a telephone interview. "I don't buy any of that."

While she also refused to discuss the details of the deal with the university , Roberts did say she "wasn't unhappy " with the settlement.

Universities cash-starved

Tuition fee freeze hurting research: business leaders

MONTREAL (CUP) — Quebec's tuition fee freeze is sacrificing research excellence for accessible mediocrity, business leaders say.

Pierre Lortie, president of one of Quebec's largest supermarket chains, urged about 1,200 business leaders at a recent Montreal Chamber of Commerce meeting to start a "large pressure movement to correct underfunding."

"The current policy favours mediocre, rather than supporting conditions essential for achieving excellence in research," he said, referring to Quebec's tuition fees which have been frozen since 1968.

According to a study by two Universite de Montreal professors, only about 15 per cent of Canada's "star" researchers work in Quebec while 45.8 per cent work in Ontario.

The studies, presented to a recent provincial summit on high technology, said researchers stayed away from cash-starved Quebec universities.

Lortie said the province should inject $225 million over three years into university funding and that Quebec's two "real" research institutions, the Universite de Montreal and McGill, should be the main beneficiaries.

Lortie's speech comes on the heels of a similar effort by Serge Saucier. Saucier, head of a large Quebec marketing firm and president of the Universite de Montreal's Ecole des hautes etudes commerciales, said tuition fees should be raised to the Canadian average.

"To maintain tuition fees at their current level under the pretext of equal access to university is the best way to condemn all universities to mediocrity," he told the Chamber of Commerce in November.

Almost 150 business leaders, many of whom sit on Quebec university boards of governors, also signed an open letter to Liberal Premier Robert Bourassa asking for a tuition fee hike, along with an increase in financial aid to students.

"There's a price to pay for excellence, but we're convinced that in the long term," the letter read, "it would be infinitely more expensive to condemn our universities to mediocrity."

But leaders of Quebec's student federation say tuition fees are a false solution to the problems of university underfunding.

"There's no reason to believe the province will actually use the money from the fee hike to improve the quality of education," said Jean Pierre Paquet, a researcher for the Association national des etudiantes et etudiants du Quebec.

A study done by the Ontario Federation of Students showed that while Ontario tuition fees have kept pace with inflation, the provincial government has reduced operating grants.

"Tuition fee hikes are the government's cue to reduce their funding," Paquet said.

According to Quebec statistics, government subsidies per student decreased in constant dollars by 68 per cent from 1978 to 1985.

"Business has always wanted to reap the benefits of an educated society," Paquet said, "But they refuse to pay for the costs themselves."

Quebec Liberal policy is to gradually raise tuition to the Canadian average, while increasing loans and bursaries, should they win the next provincial election.

AGENDA

The Agenda is a FREE service to publicise Concordia-related events. Space priority is given to non-profit and student groups. Drop off your info at our office in room 649 in the Hall Building, or mail it in, indicating AGENDA on the envelope. Deadlines are 5 p.m. Friday for Tuesday's issue, and 5 p.m. Wednesday for Friday's paper.

FRIDAY MARCH 17

Cultures in Conflict Panel Discussion, 1-3 pm, Bryan 207, celebrating the 10th Anniversary of Lonergan College. Info 848-2280.
QPIRG YES Committee meeting, 3 pm, Hall-333-6, info 7410/482-5778
Gala Cormorant Book Launching: Blue Sand, Blue Moon; The Guerrilla Is Like A Poet; When The Words Burn: An Anthology Of Modern Arabic Poetry 1945-1987. 8 pm, Hall 435.
Joe Sullivan Quintet, original works by Sullivan, RF-110, Loyola, 8 pm, FREE.

SATURDAY MARCH 18

AIDS WORKSHOP: Learning to help and cope with AIDS, McGill's Newman Centre, 3484 Peel, 10am-4pm. $10, proceeds to Nazareth House. Pre-register: Eric 284-5386, Andrea 939-0388, Mike 523-0049.
Symposium: Visible Minority Women in Quebec, 1:30 pm, Dawson College Mother House room 5B-15, Sponsored by the South Asia Community Centre. $10, info 842-2330

SUNDAY MARCH 19

Operatic Royalty with the McGill Opera Studio, 8 pm, Redpath Hall, music by Handel, Gluck, Mozart, Donizetti, Verdi, Chambrier, Strauss, Britten & Barber. 3461 McTavish. FREE

MONDAY MARCH 20

Lecture by Eddie Muendane, an Archbishop Desmond Tutu scholar, on the struggle in South Africa. 3:30pm, Hall-1221. Sponsored by Anti-apartheid orgs at Concordia, info 848-7474.
Getting your Book to Market: dealing with publishers and agents, with Helen Heller. Canadian Author's Assoc. meeting, Hall Faculty Club, 7th floor, 7:30pm. $3 non-members. Info: 932-6717.

TUESDAY MARCH 21

Amnesty International business meeting for all coordinators, 4 pm, H-333-6.
Why the Reformation failed in Ireland: with Stephen Ellis, 8 pm, Arts Council room 160, McGill.
Diploma Recital- Edvard Skerjanc, violin, Loyola Chapel, 8 pm, works by Bach, Paganini, Bartok & Brahms, FREE.
Talent Show 8 pm, Campus Centre, Loyola: Sons of the Desert, the Elementals. $2. Sponsored by Communication Studies
OPEN READING at Librarie sur la Parc, 8 pm, 5504 Sherbrooke W, info 488-7731.
Early Music Ensembles, 8 pm, Pollack Hall McGill, 555 Sherbrooke W. FREE.

GENERAL

CUSA Annual General Meeting, Wednesday March 22, 6:30pm, Hall 769.
EMERGENCY LOANS-Short term loans, maximum $200 available Dean of Students, 2135 Mackay. Visit M-06 or call 848-3519.
LGFC Office is open everyday. Lesbians, gays and friends welcome to sit, study, talk, have coffee, etc. 2020 Mackay, # P102
Tim Zuck: Architectonics; & Kathleen Munn and Edna Tacon: New Perspectives on Modernism in Canada. Concordia Art Gallery- Hall Mezzanine, Feb 23- April 8. FREE. Mon - Fri 10am-8pm, Sat 10am-5pm. Info 848-4750. In the display cases- Peter Powning: Recent Ceramics-to April 8.
Hillel Volleyball 5-7 pm Mondays Birks Hall gym, Norris Bldg. Info 848-7492.
Coming out- Support Group for Gays, one for males, one for females. Discussions, guest speakers. For info call David at 482-5815.
CRSG Presents Black Culture Radio Week, music, interviews, documentaries & commentary. March 13-19, 89.1 cable FM, Room 647 in the Hall buildiung. Info: 848-7401
Free Legal Aid clinic, Wednesdays 3-5, 2135 Mackay (Dean of Students off) call & make appt to ask questions- any legal problems for students & staff. 848-3517 Dean of Students Office.
Bi-the-way- Discussion group for bisexual women, every friday at the Women's Centre 7 pm. 2020 Mackay p-annex (downstairs) Info 848-7431 message for Elyse.
Debating Society meetings, Wed: H-333, 7 pm; Fri: H-625, 2 pm. Learn to debate and speak in public. Info 848-7412.
Free Writing Help. Having problems with a paper? Worried about the university writing test? Guidance services offers free writing help. Come by Hall-440 and sign up with a writing tutor.
Anti-Apartheid weekly meetings Tuesdays 7 pm, office hours 3-5pm, Tue-Thur, P-203, 2020 Mackay. Info 848-7474-message for Moe.
Decision Science(DESC 243) tutorial services will be held every friday & saturday 12-2 pm, Hall-535-2
Advocacy: Do you have a problem with: Professors, grades, exams, another student or the administration? Feeling victimized or sexually harassed? Our student advocates can help. CUSA 848-7474.
Canal Complex Exhibition- Sculptures & paintings by Leon Perreault & David Pirrie; Sculptures by Claude Hamelin; Paintings by Oscar Varese. 4710 St-Ambrose, Metro St-Henri. until March 28. Info 935-1291.
Nomination Forms now available for Graduate Students General Election, at Office of Administrative Assistant, 2030 Mackay, 10am-5pm. Nomination Deadline Mar 29.

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CLASSIFIED ADS

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Concordia Daycare: September Registration is open for 5 year old children in a French immersion kindergarten of 15. Open - 8:00-6:00 p.m. Monthly Fee - $320.00 full-time. For more info call 848-8789

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knowing your rights as tenants

Students versus slumlords

While most students returning to university this semester had only school assignments to face, some students living in the McGill ghetto also faced the problem of dealing with rent hikes.

Frustrated with the rent increases and the poor condition of their apartments, the students and other tenants took their new landlord to the Quebec Rental Board.

by Scott Dunn

The building's new owners had let the elevators deteriorate to the point where "people were afraid of being stuck between floors," says Debra Chatfield, secretary of McGill's off-campus housing service.

The Rental Board, which is the final arbitrator on rent increases, has not yet decided on this case.

These students knew their rights. Many others, however, are naive or unaware of their rights as tenants, according to Chatfield. They are frequently taken advantage of by unscrupulous landlords who demand unjustifiable rent increases.

John Relton, Concordia code administrator and legal information services director, says most students don't know about their responsibilities when they sign a lease.

"The level of ignorance of entering into a lease that I have come into contact with is amazing," he says.

Ted Wright, an MCM official at city hall who deals with housing issues, says students are sometimes exploited by landlords who know they become desperate during exams.

"Students are just there. They're often desperate, like old people, and they do not know their rights," says Wright.

"Landlords know that at the end of the year there are exams. They know that students will be under stress, and will not be able to deal with additional problems and are likely to give up."

While students might be ignorant of tenant rights , some landlords are too knowledgable about illegal schemes.

Chatfield knows of a recent case in which a landlord demanded 12-month's rent deposited in a bank account at the beginning of the lease. Other times, landlords have asked for 15 to 20 per cent rent increases, a credit card number or a social insurance number. All these requests are illegal.

In January, the Rental Board announced an average two-to-three per cent rent increase could reasonably be expected for next year. Yet earlier that month, one landlords' association insisted a 7-8 per cent increase would be more realistic.

As a general rule, the Rental Board has allowed increases of five to 10 per cent, says Annette Lefebvre, executive director of McGill legal aid. Rent increases of more than 10 per cent have to be justified by the landlord if students challenge them at the Board, she says.

But if inflation or taxes haven't risen, or if the landlord hasn't undertaken "significant" repairs, the Board can disallow a rent increase.

Law students at McGill's legal aid clinic see 3,000 clients a year. More than 800 come for advice on their landlord or tenant problems. (Concordia students can use the clinic as well.)

"Students are easy marks," Lefebvre says, adding that some don't know what a landlord can legally demand from a student. She points out that some landlords ask students for a key deposit, post-dated cheques or other equally illegal things.

One common mistake students make is failing to notify their landlord on time that they don't want to renew the lease , Lefebvre and Relton say. Students must notify their landlord up to three months before the end of their lease if they don't want to renew it. If this is not done, the lease is automatically extended for another year.

"People seem to think they have annual leases — they don't. The leases are automatically renewed," says Relton.

Lefebvre says this misunderstanding might be explained by students coming from other provinces, such as Ontario, where leases can be cancelled more easily.

Unless the landlord agrees to break the lease, it cannot be broken without going to the rental board. The Board can only cancel a lease in very few instances: if the building is deemed inhabitable, is a danger to the public or occupants, or if the landlord does not meet any other conditions of the lease.

If the landlord refuses to break your lease, there are alternatives. One option is to transfer the lease. When a lease is transferred, the new occupant's name is added to the lease. This gives the new occupant the right to renew the lease. A landlord cannot forbid a lease transfer except for a valid reason. Giving the name and present address of the person to whom the lease is being transferred in writing is obligatory.

Subletting (allowing someone to live temporarily in your apartment and pay the rent while the lease is in your name) is another alternative. The only difference between subletting and transferring the lease is that in the latter, new occupants do not have the right to renew the lease if they decide to sublet.

In both cases, the original tenant is still responsible for maintaining the conditions of the lease. This means that if the new occupant doesn't pay the rent, the landlord can demand it from you. The landlord may not increase the rent, however, because of a transfer or sublet of the lease.

A big part of Relton's job is spent dispelling myths and misunderstandings. Many students, especially those renting one room in someone's home, have verbal leases which they think aren't binding.

"Just because the landlord hasn't come across and given the lease to you doesn't mean you don't have one," says Relton. But, he cautions, verbal leases will make it more difficult to prove the landlord has breached a term of the lease if it is not in writing.

"If it's just your word against mine, it's very difficult to prove," he adds.

Another misconception is that rent is due the first day of the month. Relton says rent is due at the time of the month agreed upon with the landlord. If the landlord and tenant have not discussed this, rent payment can be expected on the day of the month the landlord has set in the past.

Tenants are not required to pay the first and last month's rent either.

A provision in the Quebec Civil Code called joint and several liability makes roommates equally responsible for the rent and condition of the apartment if all the roommates sign the lease. But there are drawbacks to joint and several liability.

In a joint liability case, if one of the two roommates fails to pay the rent for a couple of months, then moves out before the end of the lease, the remaining roommate is responsible for the full amount of the rent due.

"That's important to remember when choosing a roommate," Chatfield says.

To help students at McGill avoid unscrupulous landlords, a blacklist is kept in McGill's off-campus housing office. When students feel mistreated by a landlord, they can submit the landlord's name to the office. Chatfield will phone the landlord to make sure the student has a valid complaint, and if so, adds that name to the list.

This blacklist is also available to Concordia students at off-campus housing in the student association (CUSA) office on the sixth floor of the Hall building. (The housing service is now computerized and provides lists of apartments available in such areas as downtown, N.D.G. and Cote des Neiges.)

Relton says students could avoid many landlord problems simply by inspecting the apartment they plan to move into, talking to a neighbor in the building, and asking questions before they sign the lease. Relton and Chatfield recommend all tenants read "The Key," a summary of the rights and obligations of tenants and landlords published by the provincial government.

"Quite honestly, it's the best thing available. Read it prior to signing a lease so you know what your rights are and you know what your obligations are," says Relton. (Copies of "The Key" are available at his office in the central building at Loyola, room 326.)

Chatfield suggests that problems with your landlord are best resolved by discussion first.

"Just try and reason with him without getting too excited. A lot of people get all excited and start yelling and screaming and that's just not the thing to do because the landlords will just forget about you and they will put you last on their list."

"They're are often desperate...and they do not know their rights."

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WOMENS' LISTINGS

Concordia Women's Centre Steering Committee meeting, all women welcome, March 20, 6 pm, Women's Centre, 2020 Mackay.

Lesbian Studies at Concordia! Come and find out about a non-heterosexist education! All lesbians and women, students, faculty or staff welcome! Ongoing Wednesdays, 3 pm, 2170 Bishop, lounge. March 22 discussion topic: Marilyn Frye on Racism & Heterosexism. April 5: Discussion: Sharon Stone, professor of Lesbians in Society(to be offered Jan. 1990, S. de B. Inst.) will speak about her course, & is looking for input.

We are back this year with renewed energy and are looking forward to welcoming new members. For more info: 848-7443. Watch for info on meetings and events on the Women's Collective.

Bi-the-way- Discussion group for bisexual women, every friday at the Women's Centre 7 pm. 2020 Mackay p-annex (downstairs) Info 848-7431 message for Elyse.

Women's Narcotics Anonymous, Thursdays at 7:30 pm, 2020 Mackay. Info 845-1035 or 848-7431 (Beverly) message.

Black Women's Collective weekly meetings, Fridays at 6 pm, P-307, 2020 Mackay. Open to all women of colour. Info Nancy DeGraff 848-7474 (message)

Narcotics Anonymous: Women's Group-for women recovering or wanting to recover from substance abuse. Thursdays 19h30, Concordia Women's Centre. 2020 Mackay, info: 939-3092, 848-7431(message Beverly)

Bulimia Support Group-women learning to overcome negative coping mechanisms in a supportive environment. Group facilitator is Kathleen Hewitt-Blackie MA. $30, meetings Mondays 10-11h30

Women of Colour Support Group, every 2nd monday, 6-7:30 pm, Women's Centre. Facilitator Phylis Meyers. Info 848-7431

The Music Wimmin make... Wednesdays 1-3 pm, CRSG 89.1 Cable FM. Eclectic wimmin's music for all tastes-listen in the Hall Bldg or hook up your cable & recieve at home (call for info) Elena 848-7400/7401.

continued from page 2

mos, $150. Call Willie 621-3238 eve. or day leave message at 499-1345.

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I Prediction:- In 1999, Cannibals will be common among the third world masses due to starvation. II Prediction:- In 1999, the church will be blame for the population exoplosion. Aubrey "Joy" Jacob, Osaka, JAPAN.

How are you? I'm a student, 22, green eyes, serious, sincere. I enjoy swimming, reading, music, horseback riding, etc. I'm looking for a girl with similar qualities for friendship or lasting relatiuonship. Please send letter to P.O.Box 273, Pierrefonds, H9H 4K9. (Photo & phone number appreciated)

If you think $80,000 for QPIRG is too much, contact the 'No Committee'. For information leave a message for Alex at CUSA 848-7474.

To the fab Dave: Here's to 6:00 am deadlines, munchkins and coffee, "small" issues, $16,000 printing bills and Gary Gall. Congratulations David. Hei, cheers! (So, how come we're not invited to the wedding, huh?)

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Open positions include: editor(s), production manager, news editors, feature editors, systems manager, fringe arts editors, sports editors, literary editors, french editors, CUP editors, graphics editors and any other psoitions staffers deem necessary to create.

Elibible voting staff are all the people in the masthead and contributers who have worked on six or more issues this year.

ENJOY

Link

Letters

Let's talk business

to the editor,

I applaud Stephen Lewis' commitment to increasing the number of foreign students in Canadian universities ("Foreign students needed," March 14). Hopefully his credentials and charisma will be able to mobilize people in the right direction — his arguments will probably not.

While Lewis' plea to make universities "the throbbing hub of dissent, critism and social change" is appealing to all students interested in a "healthy" and not-parochial educational system, I believe, from experience, that those arguments won't cut it. More and more people in Canadian universities want to talk "business." Foreign students, in their opinion, are O.K. as long as they pay substantially higher tution money than Canadians to make up for having paid taxes to fund the universities in the first place. "Differential fees" thus have been set up, and currently run anywhere from 2 to 20 times what Canadians pay, depending on the university. Differential fees are the key reason foreign students are not coming to Canada.

So let's talk business. An Australian study of 1983 showed that over 40 per cent of the country's trade was mediated by foreigners who had studied in Australia. This strong tie between foreign students and trade was made evident when Britain imposed differential fees, and a few years later eased accessibility when it recognized that it needed all those foreign friends after all. (Incidentally, to the best of my knowledge, the U.K. and Canada are the only countries with differential fees. The U.S. has fees for out of state residents but it does not discriminate by countries.) If this weren't enough one must also consider that even if foreign students do not pay differential fees they are bringing direct money from other countries for housing, food, commodities, etc. This type of revenue is similar to tourism. In addition, during their stay they are paying sales taxes, excise taxes, etc.

The third and final "business" point I have to make, though less quantifiable, is that the research done by foreign students directly helps Canada's techonlogical progress, which eventually materializes into revenue.

Lewis mentioned that he met many U.N. diplomats who graduated from Canadian universities "with nothing but the utmost respect for Canada." To end this letter, let me turn that around: more than 60 per cent of university professors in Canada obtained their degrees abroad...I think we have a bit of a moral obligation.

Rafael Lozano-Hemmer

Opportunity wasted

to the editors,

As we are all aware, the PLO which claims to be the sole legitimate representative of the Palestinians, would have us believe that they are trying to create peaceful ties with Israel. So, why then, does the CCPHR continue to bring in speakers such as Jane Hunter as they did last Friday night? She was brought in to speak about alleged links between Israel and dictatorships around the world.

It is sad that yet another opportunity to address students was wasted in an attack on Israel when the opportunity could have been used to work towards peace.

Lynda Robins

Allegations without foundation

The following is an open letter to fellow students and members of the Concordia community:

With this letter I would like to reply to an article published in the Tuesday edition of *The Link* (Vol. 9, No 34).

The article titled "Election inquiry demanded," written by *The Link* reporter Mike Orsini, reported that I attempted to use my position as CUSA's interim Vice-president Physical Resources to guarantee votes during my campaign for the post of Co-president in the Annual CUSA general elections.

More specifically, that I promised new office space to Ra'ad Ra'ad coordinating member of the Concordia Collective for Palestinian Human Rughts (CCPHR) and furthermore , that I personally threatened Mr. Ra'ad that if the CCPHR worked against me that they would not receive office space at all.

Mr Ra'ad's allegations are totally without foundation and further, I consider these allegations to the press as libelous, , malicious and damaging to my reputation.

The facts of this whole fiasco are as follows:

Consideration was given to the CCPHR's request for office space as early as October 1988. In fact it was Mr. Ra'ad who barged into the CUSA offices on October 13, 1988, the day of my appointment to the post of v-p physical resources, and strongly demanded that the CCPHR be relocated downtown to the new office space. As with any service request made to CUSA , I looked into the matter immediately and reported that there was no space available at the moment but that there should be some space made available in the second semester.

As we are aware there is a limited amount of office space available for student clubs. The CCPHR had offices at Loyola. It did not seem urgent to make drastic club allocation changes to accomodate this request until all options were looked into.

Office space was finally assigned to the CCPHR only after the Education Students' Association was deemed a non-active club and therefore lost its right to office space. This decision was made prior to the campaign.

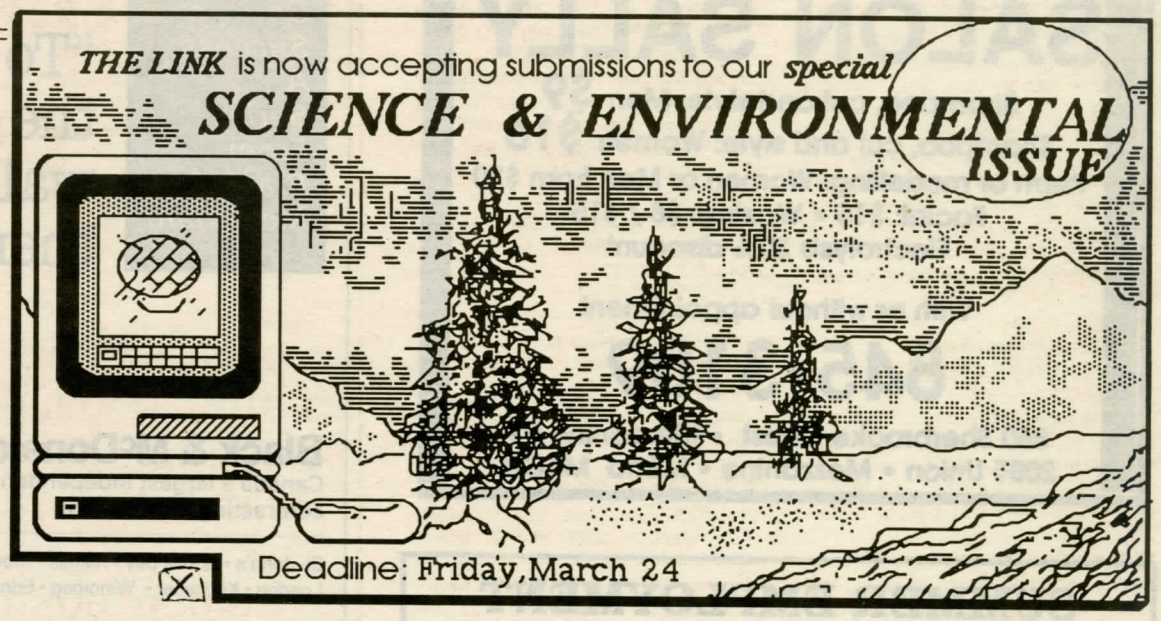
Mr. Ra'ad had obviously not been aware of this decision since he was not the chairperson of the CCPHR at the time, and attempted to secure new office space on his own terms.

Mr. Ra'ad filed a letter to the Judicial Board and made public complaints to your newspaper without knowing all the facts and only communicated with me to negotiate office space on behalf of the CCPHR on the day his damaging statements were made public.

At the moment all posssible legal actions are being investigated against Mr. Ra'ad and any person or organization related to this matter.

I thank you for your attention on this matter.

Hernani Farias
CUSA V.P Student Life
V.P Physical Resources (interim)



pissed off about something?

submit a letter or comment

to *the Link*

Comment

The Sharpeville Massacre

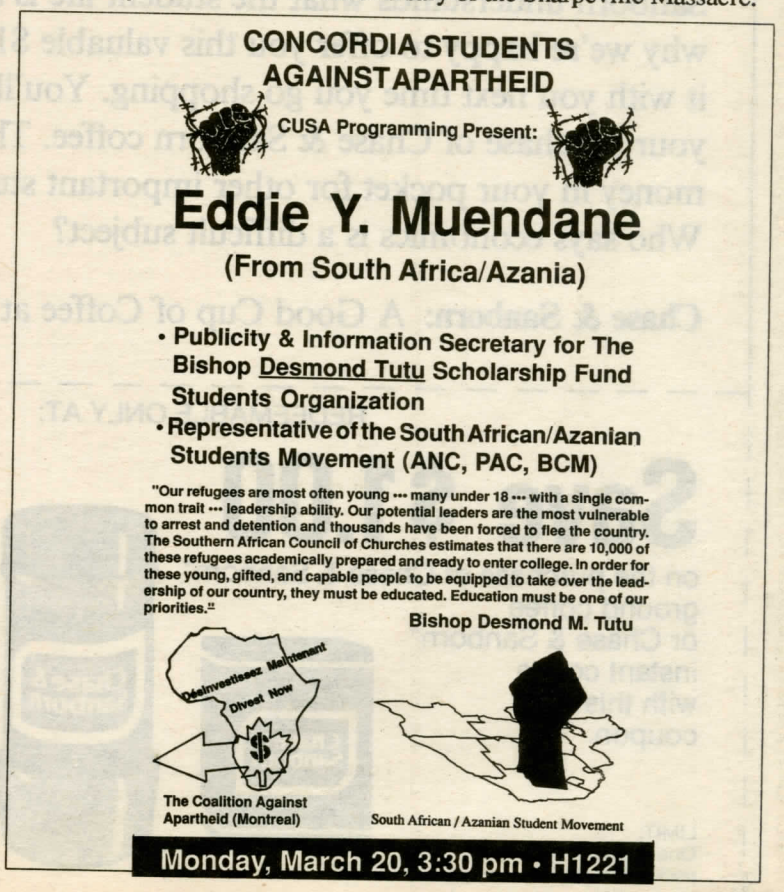
by Momin Khan

On March 20, Concordia Students Against Apartheid will present Eddie Muendane, an Archbishop Desmond Tutu scholar and representative of the South African/Azanian Students Movement. Muendane will speak about the struggle of the dispossessed African majority on the eve of the anniversary of the Sharpeville Massacre.

At the conference of the Pan Africanist Congress (PAC) of Azania in December 1959 it was unanimously decided to launch the decisive, final, positive action campaign against the pass laws. This PAC led anti-pass campaign unequivocally challenged the Fascist-colonial status quo in occupied Azania. It was, moreover, this new and principled element that terrified the racist regime and drove it to use its trigger-happy fascist troops that shot dead 69 men, women and children and maimed and wounded 250 at Sharpeville.

The international community was stunned by the events of March 21, 1960 and in response, the special committee against apartheid of the United Nations has annually observed March 21 as the international day for the elimination of racial discrimination.

To commemorate the Sharpeville Massacre, we are presenting Muendane. He will speak at 3:30 on Monday, March 20 in H-1221 and will later answer questions. Amandla!



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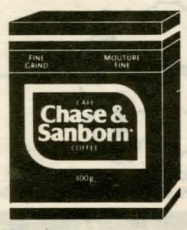

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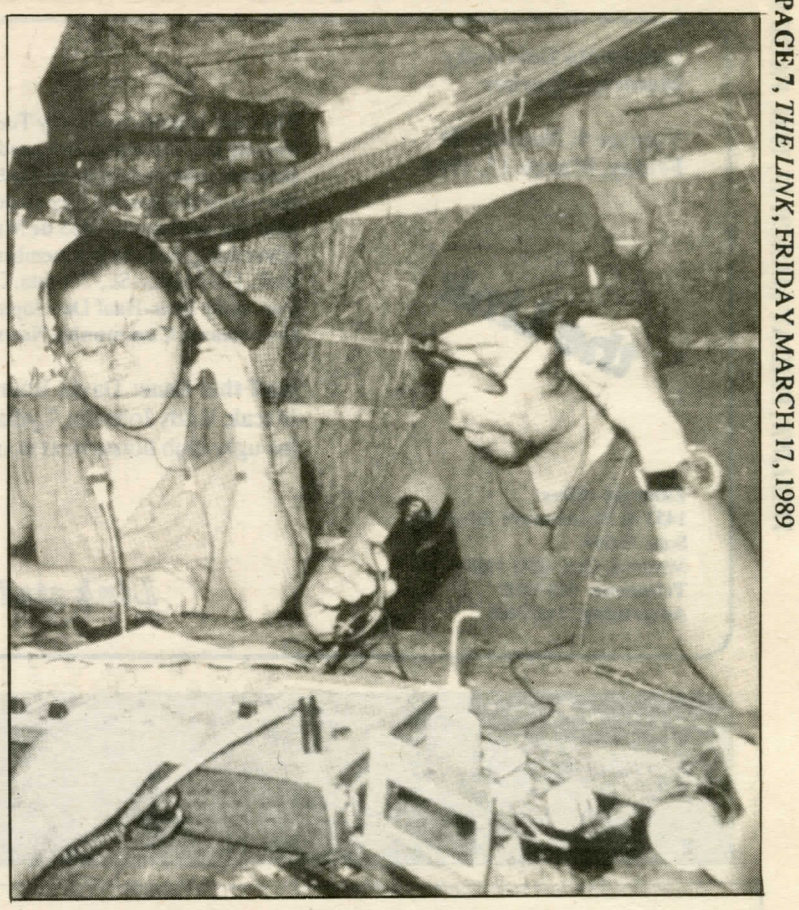
Concordia UNIVERSITY

Rebel radio



by Andy Riga

Radio Farabundo Marti operators are constantly on the run, never knowing where they'll be broadcasting from next.

Since it began broadcasting seven years ago, the clandestine rebel station has been under constant attack by El Salvador's government forces. The station rarely stays in any given location for more than a week — sometimes working out of a cave, sometimes out of trenches. Three operators have died defending the station.

That's a far cry from the comfort and safety of RFM's newest sister station — Concordia's CRSG (89.1 Cable FM).

CRSG, which joined the growing international network of RFM sister stations last month, runs RFM news clips three times a week. Fourteen other community and university campus stations across Canada are also sister stations.

RFM began broadcasting on January 22, 1982, the 50th anniversary of the beginning of a revolt led by Farabundo Marti against the military dictatorship of General Maximiliano Hernandez Martinez. About 30,000 people were killed during that short-lived revolution.

Today, RFM is one of two stations run by the Farabundo Marti National Liberation Front (FMLN), a leftist guerilla resistance group which has been fighting the US-backed government of Jose Napoleon Duarte since 1979.

RFM broadcasts updates on the revolution four times a day, giving lists of names of the dead, captured and missing. It also plays popular music and soap operas.

"The RFM was set up to supply information to the people of El Salvador," says Romulo Lopez, an RFM representative in Montreal. "It is the only place where they can get news not tainted by the government. There are 120 radio stations and six television stations in El Salvador — all of them are either directly or indirectly controlled by the government."

"In El Salvador, radio is a really strong medium because radios are easily affordable," Lopez says. "And radio is their main source of information."

"Sixty per cent of the people of El Salvador can't read or write."

CRSG Program director Dan Ahmad says the station joined the RFM network last month in an effort to increase awareness of El Salvador's civil war.

"We held a benefit dance (for RFM) in December, and we're planning another one for April 1. All the money we raise from the door, t-shirt sales and food sales will go towards helping Radio Farabundo Marti."

Ahmad says Concordia's FM station is getting more involved helping political groups on campus this year.

"We're always trying to spread the word about actions that promote human rights," he says. "The more people affiliated with RFM, the more people find out about what's happening in El Salvador."

Although CRSG obviously can't be compared to Radio Farabundo, Ahmad says there are some similarities between the two stations.

"CRSG and RFM are both volunteer, community-based stations that deal with stuff that isn't mainstream."

According to Lopez, the idea behind the sister stations is to build political and economic support.

"One of the main purposes of RFM sister stations is to consistently make the Canadian public aware of what's going on in the civil war."

"There's a war going on. It's important to get other countries to see what's going on."

Never Stop: Keep your cash

by David Bourgeois

If I had to describe Front 242's latest EP in one word, it would be 'monotonous.'

The title track, *Never Stop*, is the main reason for this description. Though the music itself is not bad, it is marred by the overly frequent reiteration of the words "never stop" and "america." To make things worse, Nettwerk decided to put three versions of this song on the EP.

Two of these three versions are identical. They sound the same, are labelled the same (*Never Stop! V1.1*) and have the same playing time. After hearing the second version of this song, I wished *Never Stop* would stop.

The title of this EP takes on a special significance if you buy the cassette version. The 'good' people at Nettwerk decided to record the whole EP on both sides of the cassette so that *Never Stop* indeed never stops.

The EP also contains two versions of the song *Work*. Both are similar, in that the principle sound in them is an artificial drumbeat. Occasionally, there are other diverse sounds which give the song some guts. Unfortunately, there are not enough of them. These tracks seem unfinished, especially when you compare them with the superior version found on their latest LP *Front By Front* which is excellent. These remixes of *Work* could use some work.

The remaining track, *Agony(until death)*, is probably the best on the record. This song is very dark. The morbid feel is achieved by a slow hard driving beat and various ominious sounds. *Agony* is an alternate version of *Until death* which is on the LP. Both versions are equally enjoyable.

Since *Agony* is only about two minutes long, it is not worthwhile to buy this EP. If you don't own the album *Front By Front*, dig an extra three dollars out of your pocket, buy it and pass on the EP. If you do have it, keep your seven dollars and put it towards a ticket for their performance scheduled for May 8.

Never Stop will be a major success on the dance floor because of its up-tempo fast beat, but it doesn't offer enough for repeated listening. If you really must own this EP, wait for two weeks until you can get one at your local used record shop.

arts

***Dessins chorégraphiques*, drawings by Jean-Pierre Perreault, at Galerie Oboro. March 18 - April 16.**

Concordia University
Montreal, Quebec

Volume 9, Number 38
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the Link

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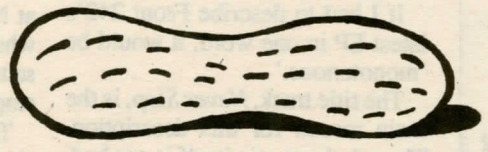

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Canada

Rêve et poésie dans la clarté

par Lydia Martinez

Paysage dans le brouillard, le dernier film de Théo Angelopoulos (*L'apiculteur*) est beau et puissant comme un poème à la Jacques Prévert: deux enfants (Voula, onze ans, et son jeune frère Alexandre, cinq ans) décident de partir à la recherche de leur père vivant en Allemagne. Un jour, c'est main dans la main qu'ils monteront dans un train et, à la façon d'un conte de fées, ils s'enfonceront irrémédiablement dans la "forêt magique" qu'est tout voyage initiatique.

Théo Angelopoulos continue vers cette voie qui fait de son cinéma un spectacle à la fois intérieur où l'image, les dialogues et le rythme jouent toujours à un autre niveau faisant fi du rationnel et des stéréotypes.

Le mouvement dans les films d'Angelopoulos vient toujours d'un regard qui se veut créateur de l'impossible, qui se désire poétique, magique, sans oublier que la poésie et la magie font partie d'une réalité concrète.

Dénonciateur, ce cinéaste grec l'est à sa manière. Sa caméra surveille, suit, invente, paralyse s'il le faut. Dans *Paysage dans le brouillard,* elle cherche, capte et perquisitionne cette autre dimension qui nous est offerte, dans laquelle nous devons entrer à l'égal de ces deux enfants en quête d'un absolu.

Ainsi, contre une réalité dure, statique, violente et surtout conformiste, Théo Angelopoulos superpose un langage ouvert, malléable, profond et riche parce que symbolique, complice de l'irrationnel, ami du surréalisme et toujours fidèle à la terre, au cosmos, à l'être humain.

Le voyage est un grand thème pour ce cinéaste resté fidèle à lui-même. Nous suivons deux enfants sur la route, libres, différents, curieux, spectateurs d'un monde qui s'en fout d'eux, et qui se fout du regard qu'ils portent sur lui.

Deux gamins qui sont aussi deux poètes et qui décident de recréer la réalité parce que celle que les grands leur offrent n'est pas assez magique.

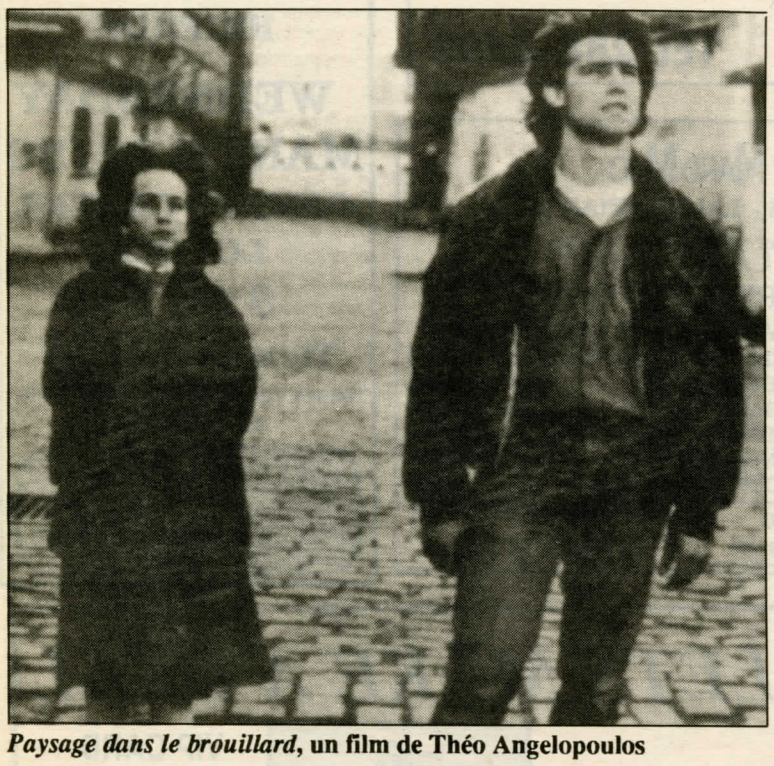
Dans *Paysage dans le brouillard,* le voyage signifie dualité, à la fois espace où l'innocence et le rêve devront affronter la mort et la vie toujours vers un mouvement irrémédiable vers la maturité.

Mais la magie gagnera sur tout parce que ces deux enfants poètes s'entourent de comédiens. Et que tout est possible lorsqu'on joue du théâtre.

À regarder ce film qui est conte et fable à la fois, avec ses images inoubliables, et les mythes et les rêves, avec les princes charmants "chevauchant" une moto et l'épreuve terrible du premier amour pour une fillette de douze ans, et la grotte en forme de boite de camion et son monstre ...

Depuis *Amarcord* de Fellini aucun film n'a joué aussi bien avec ce réalisme magique qui fait des films de Théo Angelopoulos une fête continuelle de l'esprit.

Paysage dans le brouillard est présentement à l'affiche du cinéma Berri, en version française.



***Paysage dans le brouillard*, un film de Théo Angelopoulos**

cheapstuff cheapstuff cheapstuff

Drag theatre — Buddies in Bad Times Theatre presents Sky Gilbert in *Possible Scenarios for the Rest of My Life* at Playwrights' Workshop (4001 Berri, 2nd floor, 843-3685) Friday, March 17, 8:30pm. $5

Survivals - an exhibition of painting by Iraqi and Iranian artists in the Hall bldg lobby (1455 de Maisonneuve W) March 17, all day.

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Occupational safety — the 1979 controversy between Westinghouse, the government, a blinded worker and a union representative is the subject of the documentary *See No Evil.* NFB Cinema (complexe Guy-Favreau, 200 René-Lévesque W, 283-4755) Monday, March 20, 7:30pm. Free

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Sons et brioches — black music from Africa and America with *Duo Dynamik* at Place des Arts (Salle Wilfred-Pelletier, piano nobile) Sunday, March 19, 11am. $3

Russian avant-garde art — film of of George Costakis, collector who rescued works that would have been obliterated. *Costakis, the collector* at Maxwell Cummings Auditorium (Musem of Fine Arts, 285-1600) Thursdays, Saturdays & Sundays, 1:30pm, March 18 - May 21. Free

Women on women — a show of several women's photography that represents their visions of women, both literal and interpretative. *The Sacred and the Profane* at the Concordia Women's Centre (2020 Mackay, 848-7431) Monday-Thursday, 1:30-6pm, until April 5.

Uncommon vision — of death in *Le rectangle-rose*, an exhibition of Christine Palmiéri's latest painting at l'Espace Go (salle II, 5066 Clark, 271-5381) until March 29.

Revisiter le modèle — art by Suzanne Giroux at P.R.I.M. (3981 St. Laurent, #310, 849-5065) until April 2.

Concordia art gallery — currently running two shows. Kathleen Munn & Edna Taçon's *New Perspectives on Modernism in Canada* and Tim Zuck's *architectonics*; until April 8.

Exhibition and book — *The Zone of Conventional Practice and Other Real Stories*, 15 artists at Optica (391 St. Laurent, #510, 287-1574). Part I runs until April 2.

Hot card — for Montreal's English-language theatre scene. Get half price tickets for 5 or more shows and updates by mail for $10 season membership. Sponsored by the Quebec Drama Festival, info: 843-8698.

Bingo! *Rez Sisters* win prize

by Jennifer Jevcak

The award-winning play *The Rez Sisters* by Tomson Highway is about a bingo game where you can play along. While you may not win the $10 audience jackpot, you are guaranteed to leave the Centaur smiling anyway.

The story revolves around seven Native women, hence the name *Rez* (short for reserve) *Sisters*.

Highways' play depicts the daily life of the Wasaychigan Hill Indian reserve on Manitoulan Island in Ontario. Highway himself is a Cree from the Brochet reserve in northwest Manitoba.

Through the dialogue of the characters, the audience sees the high rate of unemployment, alcoholism, drug abuse and physical abuse that characterize most reserves. Although never said outright, it is understood that this situation results from government policy, discrimination and a limited amount of poor quality land.

News of "the biggest bingo game in the world" hits the island. The seven diverse, and very unique, women are brought together by their efforts to get to Toronto and take a crack at winning the $500,000 jackpot.

Through the characters' daydreams, their poverty is revealed. Philomena Moosetail (Muriel Miguel) imagines "the pure white round toilet" which will be hers. Veronique St.-Pierre (Margaret Cozry) revels over the new stove she will buy. Pelijia Patchnose (Gloria Miguel), the political figure of the bunch, envisions the construction of "beautiful, black paved roads."

The humourous tone and the outrageous personalities of the women sweep the audience away on their hope-filled journey to Toronto.

Nanabush, the trickster and an important spiritual figure in North American Indian religions, appears often throughout the play. He acts as a teacher of nature, the universe and the meaning of existence.

Although the play is mostly lighthearted and funny, it does contains a socio-political message that is never addressed to the audience directly. Near the show's conclusion, Pelijia touches on it when she says, "kind of silly this business of living, but what choice do we have when some fool of a being plunks us Indians smack down in the middle of this piece of land?"

Highway shows the happiness, hope and friendship that exists between these women, despite the hardships they suffer.

Some of the actors portraying the Native women are white, which is startling at first. However, all the acting is so convincing that this incongruity is forgotten after a while. Active participation in the bingo game helps to create the extremely close rapport between the actors and the viewers.

David Tomilson's music and soundscape enhance the play, as does the stage set that is quickly changed before the audience's eyes.

The Rez Sisters will be playing at the Centaur until April 2. Montreal audiences can also look forward to its sequel that will deal with men on the reserve: *Dry Lips Oughta Move To Kapuskasing*.

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Lorna Crozier

Angels of Saskatchewan

by Jason Camlot

Lorna Crozier, *Angels of flesh, angels of silence* (McClelland and Stewart, 1988). Paperbound, 157 pp., $10.95.

Lorna Crozier's angels are carefully phrased, delicate. They are also pelvic-thrusting angels, wiggling a lewd dance. These are human angels, made of words: *Angels of flesh, angels of silence* .

In her seventh book of poetry, Lorna Crozier abandons her prairie-poet reputation to explore new regions: the reaching landscapes of childhood and memory, the political landscapes of Chile, and the more private regions of flesh and genitalia. Also seeping through the poems are her struggles with the implications of language.

Crozier's usual prairie critters haven't vanished from her pages though. And her writing is still as sharp and clear and uncluttered as ever.

The book is divided into seven sub-books, the first of which is called "Childhood Landscapes". Here, Crozier records episodes from the past in a crisp, calculated language.

It would be too easy for her to describe fears that have lingered into adulthood. Instead, Crozier

focuses on those conquered in childhood. These are traced to the moments of their disappearance, as with her fear of snakes, which left her as she watched a boy nail one to a telephone pole:

It twisted on twin points of light, unable to crawl
out of its pain, its mouth opening, the red
tongue tasting its own terror, I loved it then,
that snake.

("Fear of Snakes")

Crozier, in looking for the past, tells us how simple clues often turn up in fragmentary form — how people find themselves digging, examining the artifacts, then constructing something out of what has survived:

He dug until he hit bone
and hit bone again.
The bones began to talk.
He heard his father's voice,
his mother's.
They said
such simple things,
asked how he was sleeping,
if he was warm at night.
. . . . .

He cleaned the bones
and built a child.

("Childhood Landscapes 3")

Like the parents of this memory archaeologist, Crozier's poems say "such simple things". The innocent presentation of complex, and often tragic, scenarios is a technique she uses powerfully in this collection.

An example would be 'the Chilean poems' which are scattered throughout the book. Originally part of an award-winning radio script, these poems record Crozier's personal responses to a country in turmoil. At times she tries to transport us into the heat of a country where one of the results of a political decision may be torture . "Who is on the list tonight?" she asks in "Chile".

At other times though, the approach is to bring the implications of a Chile closer to home. Crozier makes us think of the little things in our lives that would be threatened by specific acts of political violence.

In "Without Hands", written in memory of a Chilean musician who had his hands smashed by the military, she writes:

Without hands my father doesn't plant
potatoes
row on row, build a house for wrens,
or carry me
from the car to bed
when I pretend I'm sleeping.

("Without Hands")

There are other things that cannot be done without hands. Specifically those occurring in the section named "The Penis Poems". Penises become possibilities in Crozier's hands. They are as malleable as the medium she works in, as malleable as Osiris's clay penis in the hands of Isis:

Was she tempted, the clay
wet with her spittle,
to shape it differently,

to make a rose,
a fish, a six pointed star?
. . . . .
to carve with a paring
knife
another heart?

("Osiris")

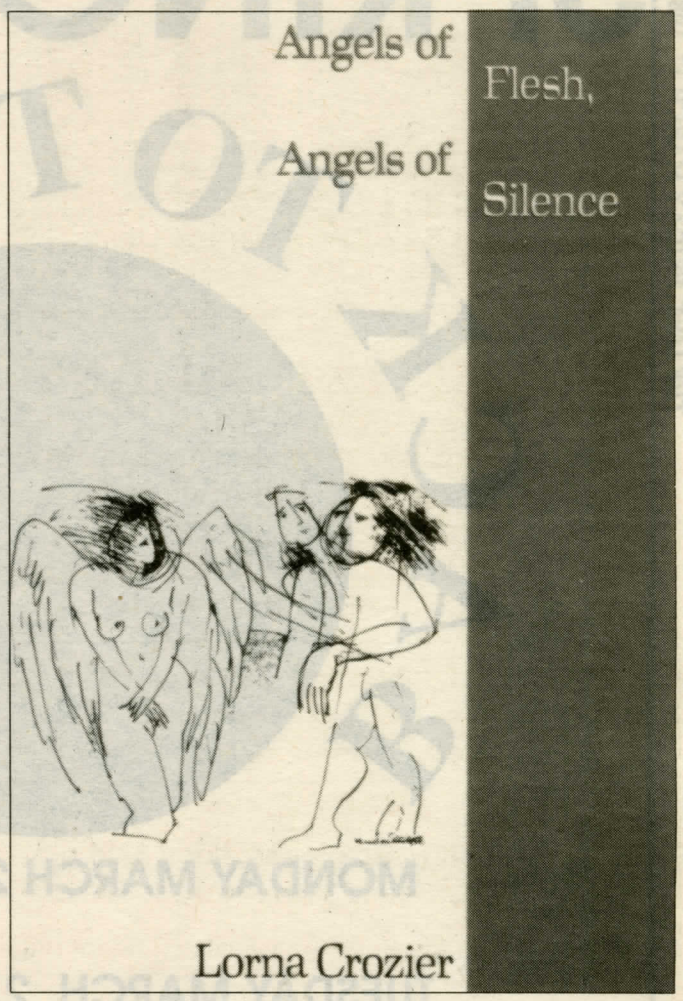
The playful potentialities of the penises become extensions of the potentialities of names. So, in one poem ,"Literary Allusions", Crozier evokes a world in which every penis has a name. She offers suggestions, like the one she would have named Humphrey Bogart's because "(it had that kind of/ talk-out-of-the-side-of-the-mouth/ personality and smelled of smoke)". What is playful and a lot of fun here, is explored in more serious scenarios elsewhere in the book.

Crozier, as a lyric poet, explores the pleasures of her medium, and the power it can wield. With words comes the power to name the objects around us (and the people around us), to define our surroundings with our words.

Crozier's exploration includes, not only a consideration of the position of the one who names, but of the named as well. This is the case with the women in her poem "Secrets", who do not speak, but listen:

They listened to generals,
to spies, to princes.
They listened to priests
and their stories of the holy trinity,
to poets who named all
the parts of their bodies,
to doctors who named them differently.

("Secrets")



Crozier expresses the silence of these women as something powerful.

Silence is always present in her poems, because silence is secrets. The women may be temporarily confined by the labels of their namers, but, as a result of their listening, they will grow:

swollen
with ten thousand secrets
to be hatched
to gnaw through wood
and make a whole
city fall.

("Secrets")

So the angels of silence are never really silent. They are patient creatures, waiting to snap a delicate structure.

LitBits

Launches

March 17: Gala Cormorant Book Launching: *Blue Sand Blue Moon* by Mark Abley; *The Guerilla is Like a Poet*, ed. Robert Majzels; *When the Words Burn*, ed. John Asfour. Room 435, Hall Building. 8:00.

Readings

March 18: Members of the Hillel Writer's Workshop. Yellow Door Coffee House, 3625 Aylmer, 8:00. $2 Donation. 398-6244.

March 19: Montreal Storytellers at Bimbo's Cafe. Fairmount and Clark. Cafe, 7:30 — Storytelling 8:00. Free.

March 21: Open Reading at Librairie sur le Parc, 5504 Sherbrooke W. 8 PM. 488-7731.

March 24: Randy Smith and Eric Gooch at Yellow Door. 3625 Aylmer, 8:00. $2 Donation. 398-6244.

Submissions

Dis-ease. New Montreal mag looking for caricatures, poetry, parody, satire, photos for first ish. Submissions (with SASE) to: *Dis-ease*, 777 Walker Ave., Montreal, Quebec, H4C 2H5. Deadline: March 30, 1989.

Competitions

The Link. Poetry and short story categories. One gift certificate for Librairie Ficciones awarded in each category, plus publication in *the Link*, April 11. Deadline: April 3. *The Link*, c/o Literary Competition, 1455 De Maisonneuve W., Suite 649, Montreal, Qubec, H3G 1M8. No entries returned without SASE.

Aya Press. Prizes from $50 to $1000. Entry fee: $10 per story (max. 3000 words); $5 per poem. Unlimited number of entries; no manuscripts returned. Aya Press, Box 1153, Station F, Toronto, Ontario, M4T 2T8. (416) 469-9773. Deadline: June 19, 1989.

Correction

In the article "Groping art" (March 3), one of the editors of *Grope*, a literary magazine, was quoted saying that *Grope* wants to be "like a porno magazine".

Grope does not support or publish pornography, nor has it ever.

The Link apologizes for any inconvenience or damage to *Grope*.

Write Good, Win Big!

The first *Link* literary competition — sponsored by Librairie Ficciones — is on.

Submissions are being accepted in two categories: short story and poetry. A first prize of a gift certificate, redeemable at Ficciones, will be awarded in each category. In addition, winning entries will be published in the April 11 edition of *the Link*.

Deadline for submissions is Monday April 3. Typed manuscripts must include entrants' name, address and phone number. *The Link* cannot return manuscripts unless accompanied by a self-addressed, stamped envelope.

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